

**STAGE  
SCREEN**

**PRICE 10 CENTS**

*Only Theatrical Newspaper on the Pacific Coast*

**RADIO  
MUSIC**

# INSIDE FACTS

## *Of Stage and Screen*

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No. 21

# STAGES SET FOR OPENING OF PAR. STAGE SHOWS

## ZONING MEET BRINGS PEACE ON 4 POINTS

The most significant meeting of the film and stage industry has just been brought to a satisfactory close in Los Angeles.

Apparently local in scope, it was recognized of such far reaching importance that an observer was sent out from New York to take a silent part in the deliberations and keep a watchful finger on the pulses of the delegates of the various factions represented.

The results achieved are:

1. Confirmation of the fact that the film industry is reconciled to the idea that pictures alone will not profitably support class houses. Supplementary in-person entertainment must be provided.

2. Demonstration that peace between the exhibitors and the producers and distributors can be obtained and maintained. This meeting, the first of a series throughout the nation, is to be the basis of a rapprochement between the Hays organization and the Allied States, and proof positive that there are no problems between the two interests that cannot be amicably settled.

**Zoning Problem**

3. Recognition of the independent exhibitor as a factor in the industry, a source of profit and a real influence.

During the last ten days a series of private meetings have been held which have settled many problems of zoning and protection which were formerly vexations to the independent theatre owners and operators.

It was feared that in addition to many zoning abuses claimed, a greater protection would be demanded by the class houses because of the steady loss of business to second run theatres, where the public was able to obtain the identical entertainment of the class house at a considerably lower tariff by merely waiting a few weeks. It was believed that the theatre chains would desire to hold off on the stage production business as long as possible and would exert their influence as picture producers to arbitrarily impose greater release date restrictions.

(Continued on Page 3)



## LUCILLE PAGE

**Starring in Fanchon and Marcos "Goodfellows" Idea. At the New Fox Theatre, San Francisco, This Week**

SAN FRANCISCO, May 22.—W. B. Wagoner has dolled up the front of his Divies, installing a flashing Neon sign and a new Neon marquee.

**PLANS "LADY FINGERS"**  
George Holland, manager with the "June Moon" Company, may put on "Lady Fingers," in the role of producer.

Joseph Cawthorn has been assigned a role in Victor Herbert's operetta, "Babes In Toyland," which will be filmed by Radio Pictures.

**M. C. Assignments**  
The Paramount will have Al Mitchell as master-of-ceremonies, bringing him from the East where he m. c'd in some of Public's shows. Don George will conduct (Continued on Page 3)

## SHIFTS MADE IN LINEUP OF PUBLIX EXECS

SAN FRANCISCO, May 22.—In line with Paramount-Public's recently announced expansion plans, Pacific Coast executive ranks of the Paramount-Public chain this week went through an extensive realignment. At the same time inauguration date for stage shows in three coast houses was definitely set.

It has been announced that: Ralph E. Crabb, director of the Western and Pacific Coast divisions of Public in charge of everything west of Kansas, will be at the head of reorganization and expansion for the Paramount-Public chain. C. C. Perry succeeds Crabb.

The entire Western division is being split up into two parties: the Pacific Coast, Idaho and Utah will form the new division under the management of Harry David. The states of Colorado and Wyoming will be managed by Clare Woods, with C. C. Perry captaining both divisions in the position formerly held by Crabb.

**Kurtzman Leaving**  
Charles Kurtzman leaves Public to take an unannounced executive position. Ed Smith, former Minneapolis division manager will henceforth be in charge of the Coast division. Bob Blair remains head of Public in the Northwest.

It is rumored that Herman Wobber will retire as a Western supervisor in charge of distribution but will remain on the board of directors. He is interested financially in Paramount-Public.

In regard to stage shows: A production department, with Harry Gourlain in charge, has been established in San Francisco and stage shows open May 29 at the local Paramount; June 7 in Portland, and June 14 in Seattle. Date of the initial stage show in a Publix, Los Angeles, house has not yet been set. Gourlain is assembling a production staff which he will announce later.

**M. C. Assignments**  
The Paramount will have Al Mitchell as master-of-ceremonies, bringing him from the East where he m. c'd in some of Public's shows. Don George will conduct (Continued on Page 3)

**YOU'LL SEE IT IN FACTS**



# MEMOR BUD RKO ORPHEUM PEABODY

## Indies Rush to Get "Ingagi" Follow-Ups

### DETROIT GENERAL BOARDS OFFICES OF LEGITIMATE HOUSES

Legit boxoffices failed to provide anything of a sensational nature during the past week. Hold-over shows were generally in declines. Only two of the new ones had completed a full week at press time, one of them making a new low record and the other doing only average.

"The Gorilla" at Henry Duffy's Hollywood Playhouse grossed \$3400, the lowest week during Duffy's operation of the house. Duffy has closed at the Playhouse, and Ed Rowland, lessee of the house who has taken it back, opens "June Moon" there May 24.

The President grossed \$4600 on the third and final week of "Blue Ghost," Elizabeth Arden's. Out is there now, doing only fair. This house still continues under the Duffy banner.

Capitan Gets \$5000  
Last week of "Love 'Em and Leave 'Em" at the El Capitan was chalked up at a generous \$5000, and Bert Lyell's "Brothers" is there now. This house reverted from Duffy to C. E. Toberman, who is continuing to operate the house with the Duffy staff and policy.

The Lillian Albersson "Student Prince" closed at the Majestic Saturday, May 17, following declines during the first part of the closing. Closing business for the last couple of days and brought the gross up to the \$14,500 of the previous stanza. This show is slated to go to San Francisco, and "Last Mile" is now in rehearsal.

"Journey's End" brought a gross of \$7900 to the Mayan, a decline of \$1300. Maurice Chevalier's "Maurice" on a personal appearance show there for eight days; meanwhile "Decey" is in final stages of casting, for an opening scheduled for June 2, according to Sid Algiers, manager for Franklin Productions.

Repertory Average  
The Civic Repertory production of "The Going Home" at the Hollywood Music Box grossed \$4200 on its opening week, about house average. "Wound Stripes" follows in on June 2.

"For Cryin' Out Loud" at the Egan holds steady with a take of \$1400 on its fourth week and ended the week strong and expects to keep on going with no closing date in sight.

Second week of "Slightly Dishonorable" declined a little, grossing \$12,000 as compared with first for the opening week, but still considered satisfactory. This production will continue to hold the Biltmore indefinitely.

Third and eighth week of "Rah Rah Daze," featuring Fred Ward's Pennsylvanians at the Mason, also bolsters with a finishing appearance of Leon Errol and Charles Winninger as guest comedians, failed to raise noticeably. The Orange Grove (Academy) opens May 23 with Yiddish plays, and George Fawcett's "The Great John Galt" opened at the Vine Street, May 19, with what looks like a \$4000 week. The Figueras is dark.

### EDDIE PEABODY WRITING

Eddie Peabody has returned from his tour of the Golden Gate regions and has retired to the Peabodys to complete and edit the available within the next few weeks. S. L. Cross Co. expect to handle the publication.

### A COL TO START ONE

A new as yet untitled picture is planned to start production at Columbia late this week, but neither cast nor director had been selected by the middle of the week. Two new shooting stars, this trio, "Rain or Shine" and "Hell's Island."

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## In Hollywood—Now

By BUD MURRAY

### By BUD MURRAY

In Hollywood, Now, and a year ago. Do you realize, that a year ago all the leading agents were in N. Y. booking actors, dancers and directors, for Hollywood, and now reversing this custom, all the agents of any note, who are in Hollywood Now, including Harry Weber, Leo Morrison, Rufus Le Maire, Leo Fitzgerald, Louis Shurr, Arthur Lyons, Joe Sullivan, Max Hart, all New York agents, are in Hollywood Now, and are booking movie names, for productions for the forthcoming season, and legitimate stage in New York. To wit: Mary Pickford, Alice White (our pupil), Marjorie White and Bessie Love have already received very flattering offers for N. Y. productions for this fall, and anyone of them would be a draw and a hit. Also Harry Gribbon, whom we were with 17 years ago, has a nice offer for a N. Y. Revue, and Harry has the itch for some real stage work, and what a riot he would be in N. Y. He has been away so long from N. Y. that he would be considered a "new face," and what a face. Imagine Hollywood, taking the place from New York.

On the invitation of Warren Doane, head of the Hal Roach Studios, and Maillard Rice, head of the Fox Hills' Studios to display our California Sundae Unit, we made a trip out, and had a most delightful day, in fact the first day of a vacation we have had since we reorganized. Out at Hal Roach Studios, ran into Oliver Hardy, and Hal Roach and his brother (not cocky), but smiling Jack. Then out another set, naming, a Spanish version of a talkie, Charley, and Chase or La Belle boy friend, with Manuel Pedrosa, who was in our company of "Student Prince." Manuel turned out to be a real baritone and actor. Then to Fox Hills, with the "Student Prince" ran into Jack Young, a former Shubert stage manager, now assistant casting director at Fox Hills, and then smack into Max Sheek, who is directing dancers, whom we worked with, when with the Meers, Shubert in 1921. Sepulveda Felix, the ace dance director, whether he like the note or not, is out at Fox Hills, working on the new Brown, Deslyva, and the talkie, and Lew Brown, who takes the writer back to Geo. White's Spandau. They are all in Hollywood Now.

In our weekly trip to the fites, noted that charming little Francis Taylor, always smiling, was working for the writer in Carol Revue and "Oh, Susanna," and just

closed as premier dancer with "Student Prince." Back of Mary is good old Dave Marry. We wonder whether she had issued a "Snuff the Cabman," for so many years in burlesque. There are the two boys friends, Robert Woolsey, whom we were with in the "Dream Girl" in 1923 at Ambassador Theatre, N. Y. Bert Wheeler takes us back to the "stock training days," and right next to us Mr. and Mrs. Joe E. Brown, and naturally all Mrs. Brown talked about was her two sons, Joe, Jr., and Don, our pupils. And look at that actor and singer who had booked us back to Passing Show of 1921, J. Harold Murray. Yes, sir, and they are all in Hollywood Now.

After the fites, for a "snack" in Henry's. A few words with Dolly (Mrs. Eddie Nelson, our boy friend), who is in "Ingagi" in Hollywood Now, alone, but confides Eddie will soon be back. He is one of the few native sons we know, and takes us back to the first Broadway show we had him with, "The Last Waltz," in 1921. There's the dancing referee, strictly business Abe Roth, and smiling Frankie Richardson, he of those top notes which never seem to fail him (thank the Lord) in Hollywood Now.

Eddie Lambert reports that he leaves for N. Y. for a summer of public contract, and while talking about our dance studio, issued a very clever idea. Here it is. He wants to open a Koshé delicatessen store, and in order to draw the housewives in to buy, starts a tie with us to give dancing lessons along with every pound of salami sold. Not bad. Andy Rice, Sr., who is written many "Scandals," "Follies," and "Le Maires Affairs," at M-G-M, also put a real legitimate business in Hollywood, and we personally have been in their Philadelphia School many moon ago and watched the kids and Papa Mosconi teach, and how Mosconi will have a good dancing school, too—and in Hollywood Now.

At the Brown Derby for lunch, noticed that clever comedian, Eddie Burns, whom we have to connect with the Winter Garden, whom we dislike to use the name, and a fine dramatic writer, Eugene Walters, who makes us think of a very fine play he gave in N. Y. (Continued on Page 6)

### DIGGING IN VAULTS FOR AMERICAN FILM TO CRASH RETURNS

A big rush is on among the opportunists to trail the sensational success of the African exploration film, "Ingagi."

The opportunity boys are digging down in the vaults to see what they have in the way of stock shots or pensioned film which can be pieced together for some ready capital following the evident public relish for this type of picture.

But the exhibs are ready to regard such offerings warily, an investigation on the other side of the fence revealed. "Ingagi," according to absolute vouchings by its sponsors and according to all available information, is an authentic film. But there'll have to be plenty of credentials to make any class house run the follow-ups as they are almost certain to be fakes.

There is a lot of old African film said to be in the control of the former states righters and in inde safekeeping in New York. The racketeers are scrambling to corral enough of this to make a feature length film, ready to take the chance of having the government get their hands on false advertising, the reports say.

A rumor was current this week that the Mays office had issued a sub rosa ban on "Ingagi," instructing their theatres to lay off the picture. The racketeers are scrambling to corral enough of this to make a feature length film, ready to take the chance of having the government get their hands on false advertising, the reports say.

These reports were denied in toto, and emphatically at Fred Beeton's office. It was declared that insofar as that office knew the film was authentic, and there would be no reason whatsoever for an attempt to ban it. As proof of this assertion, it was stated that the picture over had booked the picture over its entire circuit.

### PALEO IN THE SPOT

Paul Whiteman is slated to return to Los Angeles with his band, to open a night spot, according to reports.

The word is that he will open an open-air garden resort, gaily decorated and brilliantly lighted, with a lawn for dancing and leafy bowers for hide-away places, somewhat similar to the place he made so popular in Paris.

Location of the spot, or probable date of opening, are not yet set. The word is that he will be somewhere near the Culver City resort district and start operating in the early summer.

### "SUBWAY" PLANS

With the return of I. Blat to New York from a trip to Europe, it is believed he will shortly carry out a long-planned plan for producing "Subway Express" in Los Angeles. His trip was understood to be for the purpose of concluding a deal for production of the film in London this fall, and the local run, if materials, is expected to begin at about the same time.

### IS GOLF IMPRESSARIO

Horace Murphy, former head of the Bursar Corporation, has opened one of the miniature golf courses which are the present craze around these parts. He is located on Western avenue.

### BILL GETS JUDGMENT

Bill Meiklejohn, who left the Pom Pom Club two months prior to his departure, has won judgment against Hale Huggins, the Pom Pom proprietor, in the sum of \$1400.

### PAINE, COLLIER & PERRY SHEETS RADIO IN THE MAKING

The merger rumor market, long dormant, picked up this week, with Paine, Collier & Perry making the bull stock for the prediction boys.

The report that went circulating through various quarters had RKO clearing the way for a big absorption program that was to be quick and effective when launched.

The rumored RKO plan was twofold: first, a closer production contact with Columbia than that revealed in recent announcement that RKO theatres would play all Columbia pictures; secondly, a reversal of the one-shot reports that RKO was to take over, under merger, the Pathe studios.

It is not generally felt that RKO's ambitious program, announced when the outfit entered the picture field through the Radio Keith-Orpheum circuit, has been justified by developments to date. The feeling at that time was that RKO intended to keep on developing in theatre acquisition and picture making until they overpowered the other major weight of power and expenditures. In many quarters it was predicted then that RKO would become the "parent" picture company for every other company in Hollywood, with the possible exception of Fox, then rated one independent who intended to stay that way.

Other interest in the matter has not been fulfilled. Paramount and Loew's still are generally rated as the two major powers in the making and distribution of pictures, and it is not felt that this situation will be allowed to continue by the powerful radio interests.

Consequently, when the Columbia announcement was made, it was felt that this move would give some other interest than the mere playing of Columbia pictures in RKO houses. In spite of the fact that Columbia has been turning out an exceptionally high grade of product, it is not felt that all the money back of Radio, figuring it as to why these houses should not play their work exclusively, making as many as necessary for the purpose, rather than booking in the pictures for some radio production concern.

Two Advantages  
The angle concerning Pathe seems to be a somewhat different basis, for, besides securing the pictures of this company, which is now the largest of its kind in the variety, there are two distinct advantages to be gained to RKO should they obtain the other company.

First of these is the matter of the Pathe newsreels. The popularity of these newsreels has been unquestioned. No well balanced class house bill is complete without one, and it would seem to be distinctly to the advantage of every big studio to have its own. Universal are all set in this department, leaving RKO somewhat of an outsider.

A second consideration is the Pathe-DuPont alliance. With a direct tie-in between the combined RKO and Pathe-DuPont film concern, profits would accrue to all involved, RKO by the second, and Pathe by their own expenditures for film from DuPont, and DuPont from the business made assured by RKO using its film.

Helps Rumor  
The rumors of this latter deal got big impetus from the resignation from Pathe of Joseph P. Kennedy. Kennedy is not known as a business man, but as a promoter in any band, even in so grand a one as RKO. So, the report that he was making a move preliminary to a merger which would have no place for him in the lineup of the business made the rumor.

All of which remains to be seen. Marion Kohn Resnais  
Kohn Resnais resigned as assistant manager of the main Columbia Pictures last Saturday. His place has not yet been filled.

### BACK AT SAVOY

Eddie Lawrence, character actor, has returned to the cast of the Savoy Players, San Diego, and opens in the title role of "Cappy Ricks."











# THE BOX OFFICE BUSINESS FROM L. A.

## STORY MARKET TO 'CRACK WIDE OPEN,' AS WRITERS' HOPE

When the picture producers exhaust their supply of available remakes, the Hollywood story market is going to "crack wide open." At least that's the belief which is making for a bigger (and maybe better) turnout of originals in the cinema city at the present time, and which has all the story agents keeping the office doors open despite a not-so-good condition in their line of business for the past year or two.

Wandering among the story agents disclosed an activity far beyond that which is warranted by the actual sale of originals to the studios. Except for the big name writers of pictureland, the freelance writing field went down when the indies got submerged in the sea of sound. The story agents, who formerly managed to pay the rent and then some by fairly frequent sales to the independent field, with always a chance for a comparative sale by display of the novel to one or the other of the big studios, found a tough situation confronting them when almsday of their market became limited to the major production plants. The man who had to make the story was available in the indie studios, and if there was a good one to market he could be sold. But the routine of the big studios was a hard hill to climb. There are as many "no-men" in the reading departments as there are yes-men in the east, dir, div, and salesmanship didn't mean a thing because the man who would be interested in getting a good story—the director—was not available—could not be reached through the barrier of the readers.

Changing Demand

The result was a big bear market for writers and agents. But changing public reaction to pictures was a rift in the clouds. The pictures rushed to New York for everything that town had to offer, and what they got was a lot of ultra-sophisticated stuff that Gra-zed-miles over the heads of the juvenile mentalities of the picture audiences. The writing is on the wall for this class of stuff, with occasional boxoffice knockouts in the indie field.

There was another supply, however, that was not in the remake field. The old silent scripts were dug up, given conversation, and foisted out on the public as something new. A very questionable policy, and one which, so the opinion goes, is due to slide fast and hard.

### How They See It

So, reasons the writing field, with the New York papers barred by their too sophisticated trend, with the remakes due to fade as twice-sold goods, and with the public wanting am more, where else are the producers going to turn except to the movie writers?

## Horton May Produce Stock Exchange at Hollywood Playhouse

### Glimpses Seen By the Office Pick-Up Man

The Sisters G. going into the Knickerbocker... masculine necks craned for half a block each way... Frank Leigh getting the glad hand around the Tiffany lot... Joseph Swikard out for a Sunday morning airing bright and early (11:30 a. m.)... Joan Crawford obliging with a score of autographs at the "John Ganton" first night... Boris Karloff of "The Criminal Code" and his Scotch Terrier for a promenade along the Boulevard... and being stopped pretty often by dog admirers... Lionel Belmore greeting friends from Highland Avenue to Vine Street... They all knickered and he's none greater... Fred Sullivan rushing around at a lot of miles per despite Tuesday's rain... He's a busy man, Fred... Jimmy Bush en route to N. Y. on 24 hours' notice to take part on Broadway... Miss Soo Young, mistress-of-ceremonies of the Mei Lan-Pang organization, inquiring around Hollywood about the picture situation... all in her Oriental gear, too... Abe Levine expiring for the sixteenth time that printed reports that he's Tiffany's new casting director... Heller telling the world there are plenty of miniature golf courses around So. Cal... Norman Sprer trying for a hole-in-one on one of them... Larry Darnour glad-handing the RKO convention delegates... Al Herman doing likewise while thinking out new gases for his Darnour dir series... Mark Larkin from a trip up the coast and facing a mountain of mail... Hal Reid, thinking about a journey to the effete East... then there New Yawk lights is beckoning... Maurice Chevalier buying a new straw hat... in person... Patrick Shanley bidding fond adieu to the Continental Hotel... a song singer (don't all look guilty), mailing "fan" postcards to radio stations... Bernard Prager and Sig Booley fighting over a luncheon check... Ira La Motte greeting the customer... Paul Peabody saying "Hello... Paul Fix in a fix... had to make a speech... Irving Hallahan punching his way out of a pair of tickets... Rahe Wolf back in town... vacationing in the sunshine after his Eastern servitude... Johnny Mack Brown at the Vine Street... giving his new leopine crop of hair an airing... looks like a good job... Al Edmund Bering moving over to a vacant aisle seat...

### PLANS SAID TO BE FOR OPENING EARLY IN FALL SEASON

Edward Everett Horton is understood to be planning another Hollywood stock run this fall.

He had a long run at the Vine Street Theatre previously, leaving the house to move to the downtown Majestic when Franklyn Pangborn opened a series at the Vine. The Horton run played to consistently good houses.

The house town is understood to have his eye on for the reported fall run is the Hollywood Play House, which has been playing to a fairly good season under the Henry Duffy banner, and which was relinquished by him last week when bankruptcy proceedings were filed.

### SPANISH COMPANY WILL START SOON

The Producciones Latinas, Ltda., picture concern which recently established headquarters in Gower street, plans to enter production this summer.

All pictures will be in one version, the Spanish, for release to the 122,000,000 prospective fans of the Spanish speaking countries.

The product will be of the "quickie" variety, dramas and with action and music. Recording is not yet definitely set, but negotiations are said to be near the closing stage.

Leon De LaMothe and Richard C. Kahn, who were formerly associated in Cardinal Productions, are carrying on the preliminary executive work, without titles, pending selection of permanent officers.

### MURRAY TO STAGE DANCES OPERA

L. Ann Murray, New York and Los Angeles director, has made definite arrangements to sail for London this fall for an eight weeks' tour. He is to stage the dances for a comic opera written by himself in collaboration with a former ballet director of the Alhambra in London.

The opera is of the late '70's period and is called "The King of Mayo." Murray has worked on his libretto for the past six months.

Sir Oswald Stoll, managing director of the Stoll circuit of theatres in England, wrote for the libretto.

### U. TO START NEXT IN WEEK TO TEN DAYS

Universal will start production on "Outside the Law" within the next week to ten days. Mary Nolan has been given the feminine lead, and Ed Browning, managing director of the two, no one has been signed.

Next U picture to start after "Outside the Law" will be a John Boles vehicle, due to go into production in three or four weeks. Victor Sjöström, supporting cast have been named as yet.

"The Little Accident" and the serial "The Indians Are Coming" are the only two now shooting out at U City.

### DENHAM MAY CLOSE

George Barnes and Harro Whitmore have left for Denver to play leads at the Denham Theatre, where they are being run co-operatively by union labor. They are replacing Selmer Jackson and Diane Esmond. Two weeks notices have been posted at the house, and it is reported that the new leads are being brought in to prevent the cessation of closing. George Barnes is a big favorite in Denver.

### Readers' Views

Long Beach, Cal., May 17, 1930.

Editor, Inside Facts, Los Angeles. Dear Sir:

Noticed you Mr. Tenney's answer to my letter about paintbrush orchestra leaders, and while I said I meant well, I might have known how it would be received. Musicians are so smart you can't tell them anything, and maybe that is why so many of them are out of jobs right now. Showmanship is another name for a lessor of skill, and musicians need to sell themselves to the public right now, as ever. They spend thousands to get the public to holler for orchestras in theatres and then when any of the public try to pass out a friendly tip they get flippant.

When we pay to go to a theatre we want to see an artist, not a mechanic. When we want to see a wrench and bolt man we go to the garage. A leader can be graceful without standing on his head, but there I go again, expecting intelligence from a musician.

Musicians can stand on their heads better than they can lead orchestras, no doubt. I'll bet even your music writer was standing on his head when he answered my letter. He certainly could not have been right side up. Answer that, Mr. Tenney.

Yours truly, G. Lloydwell.

Monrovia, Calif., May 18, 1930.

Editor, Inside Facts, Los Angeles. I seen in your paper a article that says radioy will soon broadcast smell, and that them fellers will plant a mike in the country and let the city fellers sniff the flowers. Any time they want local color they is welcome to put there mike in my barnyard and they'll get lots of sound and smell good. But wait I am said of. Will that system mean that we will have

Fanchon and Marco have been placed in complete charge of all stage offerings for the national circuit, and the Theatre, according to announcement this week.

"The famous producing team are to take over all of the Fox Bookings offices and amalgamate them with their own organization."

Headquarters are not to be moved to New York, as claimed in some sources, it will be headquartered in Los Angeles, where the bookings will be directed for more than five hundred theatres throughout the country.

Marco will make frequent trips by airplane over the territory until the new scheme is thoroughly organized and functioning smoothly, with Fanchon remaining in charge of production here.

## PATHE JAMES WILL BE IT PREMIERE

A big roster of names is due to go north for the coast premiere of Pathe's "Swing High" at the Orpheum, San Francisco, Saturday night.

Fred Scott was due to leave Tuesday, being the first to take the trip. His early start was for the purpose of doing some radio work prior to the opening.

Heading the list of some fifteen to twenty others planning to go up to the opening were Helen Twelvetrees, Dorothy Burgess, Ben Turpin, Nick Stuart, Sam Stark, Robert Edison and Daphne Pollard, all members of the cast.

The L. A. showing of "Swing High" is set to follow Universal's "Captain of the Guard" (formerly "La Marseillaise") at the Orpheum. The picture follows the present run of "The Cuckoo" (Radio).

"Swing High" is the first picture to be released on the new Pathe program, and it is also the first Pathe picture to play either the L. A. or the S. F. Orpheums.

Claude King has been signed for a part in Paramount's "Palm Beach" which Frank Tuttle is directing.

to smell the announcers, and will it mean one more ad recommending somebody's deodorant—something your best friends won't tell you about?

Eye on your wear do you get that idea that you're best friends won't tell you? My bitter half (haha, that's my wife) is always bailing me out and wants me to quit chewing.

Yours etc. (Signed) True le Rooral.

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JACK JOSEPHS - - - - - President and Editor  
ARTHUR WM. GREEN - - - - - Vice Pres. and Counsel  
WILLIAM C. OWENS - - - - - Secretary and General Manager

Vol. XI Saturday, May 24, 1930 No. 21

The intolerant attitude of a certain section of Los Angeles toward freedom of thought, an attitude which show people more than once have had occasion to experience, is now apparently broadening. Its scope now includes ministers and newspapers, it seems, and one who happens to think differently from those who wield the legal weapons entrusted to them by the people are due to be hurt.

The citation for contempt of the Los Angeles Record is a peculiar condition, and of particular interest to a profession so often subjected to legal stringency as is that of the theatre. Doubtless, in a profession so dedicated to personal freedom as are show people there will be few found whose sympathies are not entirely with the newspaper. For, if the prosecutors of opinions can make their Shalt Nots stick in regard to newspaper opinion, chances are that the restrictions will become more and more onerous upon all walks of life to have to do with public expression.

Whether the Record or Burton Fitts was right in the Julian matter is a matter of small moment compared to the larger issue of free speech. Surely the Record has as much right to criticize public officials as hungry men have to call their plight to the attention of the public, or as showmen have to report, through the medium of the theatre, upon phases of life. By the Los Angeles Record's attitude it is to be met with contempt citations, clubs and snafus respectively, when certain people do not like what is being done.

The most amazing fact of the whole Record matter is the attitude of the Los Angeles Times, which apparently wishes to see the Record punished. It is the first time, within the knowledge of this writer, that a newspaper has not stood four square by another newspaper in a fight for the right to speak freely. Truly most amazing, something which will win Los Angeles no added respect insofar as newspaperdom is concerned.

## FILE SUIT

Injunction proceedings to restrain the Fox Film Corporation, its subsidiaries and exhibitors from releasing or showing "The Arizona Kid," starring Warner Baxter, under that title, have been instituted in the Superior Court in Los Angeles by J. Charles David, 2nd, of the City of Los Angeles, producer of the picture. He claims a former release under that name.

## IN DARMOUR FILM

Daphne Pollard has been signed by Larry Darmour to appear in the second of the Karl Dane and Geo. K. Arthur comedies being produced by Darmour for Radio release. Others in the cast are: George Bowen and Irving Bacon. The production starts this week under the direction of Lewis R. Foster.

## "That guy London

has a helluva nerve charging one dollar for a few wheezes," echoed one performer after reading my ad in last week's INSIDE FACTS. Well, maybe I have, but—if the first issue of my new monthly publication, THE COMEDIAN, doesn't contain a number of laughs that are really new, I'll return your dollar quicker than a hobo can stoop for a butt. So, send your sample of government lithography to WALTER LONDON, P. O. Box 139, 1721 Vine St., Hollywood, Cal.

Affiliation of the studio properties of Educational and Christie in Hollywood has been announced in a statement made jointly by E. W. Hammons, president of Educational Pictures, Inc., and Charles Christie, vice-president and general manager of the Christie Film Company. Metropolitan studios will continue its rental activities in advertising short feature production for Educational.

Al Christie will assume general direction of the comedy producing activities. He will personally direct or supervise a number of the comedies.

The Educational-Christie studio affiliation, made jointly by the Educational banner of the Christie Brothers after an absence of three years. Prior to this time the Educational schedule for seven years had included each season the entire short comedy output of the Christie. Christie comedies have been among the first subjects released by Educational Film Exchanges, Inc., upon the announcement of its national releasing organization.

## KEATON STARTS

Buster Keaton has started work on his second talking picture, tentatively titled "War Babies," at the Metro-Goldwyn-Mayer studios. Edward G. Robinson is directing, and Elzers is the lead in and in the cast are Cliff Edwards, Victor Potel, Phil Katz, Frank Mayo, Edward Brophy and Arnold Korff.

## DOUBTFUL THEME

RKO is planning to put Joseph Cawthon into a story of classic music and jazz. May be all right, but it looks like this theme is pretty much worn out. Ted Lewis tried it at Warner Brothers. Columbia's "Melody Man" did better because of the excellent work of the cast. The RKO picture is to be called "The Old Accordion Man" and is the brain child of Samson Raphaelson.

## PATHÉ OFFICES TO RENEW UNCHANGED

Succession by E. B. Derr to the post in Pathe occupied by Joseph A. Kennedy marks the first time actual headquarters of an international film concern have been established in Hollywood, but it will not mean any physical change in the present arrangement of Los Angeles and New York offices. It was stated at the studios this week. Which proved quite a disappointment in local film circles, which have for a long time wondered why all the real center of activity doesn't get the breaks now given the practically inactive eastern metropol. And reports are plenty that this is the next step which will come about, the business managers naturally showing west with the rest of show business.

Kennedy in announcing his resignation from the active management of the affairs of Pathe from his New York office stated that he will remain in his capacity as chairman of the board of directors of the company.

## Explains Resignation

Explaining his reason for his unexpected resignation, Kennedy said he had had prominently in mind Walker, head of the Blair and American banking interests, that he would remain in active management of the company as he was confident that he had perfected an organization capable of managing the Pathe Company to the best interests of every one concerned. He now has, he said, an organization which he believed would fulfill this agreement.

Derr will remain in Los Angeles, 1930, because he is the most important part of a motion picture organization is the production of motion pictures. He has been in active charge of the Culver City studios for the past six months, assisted by C. E. Sullivan, vice-president in business manager. Sullivan will remain in his present capacity.

## Remain in N. Y.

Prior to coming to Los Angeles, Derr was elected president of all Pathe subsidiary corporations, including the Pathe Studios, Inc., and all the foreign corporations operating under the Pathe trade name.

C. J. Scollard, treasurer of Pathe Exchanges, Inc., will remain in charge of the entire worldwide sales department, according to Derr.

Others are making the headquarters of the Pathe organization on the west coast because we believe that the producing of good screen entertainment is the most important part of a motion picture organization," Derr states. "We have taken over the entire management policy of the company and the results thus far have been most gratifying."

## SIGNS U. A. CONTRACT

Walter Huston has been signed to a long-term United Artists contract. After playing in U. A.'s "Abraham Lincoln," went to First National to make "The Bad Man," and he will make one other picture. The General for the first time before permanently joining the United Artists roster.

## ACTOR DIVORCED

Mrs. Edna Fairbanks secured a divorce this week from Douglas Fairbanks (no relation to Doug), picture actor, on the grounds of cruelty and failure to provide.

## LOYD POSTPONES TRIP

Harold Lloyd cancelled a film trip to Honolulu this week following an attack of what appeared to be appendicitis. He is recovering and hopes to be able to make the trip within the next two weeks.

## LETTERS

There are letters at the Los Angeles office of INSIDE FACTS for the following:

BIDMEAD Bros.  
DECKER, Kirke M.  
DOWNING, Harry  
MATHEWS, Mayday  
MILLARD, S. S.  
PARSONS, Ruth  
PEDRO, Mily  
SHARLAND, Fred C.

## TELEPHONE JAMES MADISON

Hello, Chic Sales.

Hello, James Madison.

"What is the favorite song of 'The Specialist'?"

"Go way back and sit down."

\*\*\*

Hello, Bobby North.

Hello, James Madison.

What's on your mind?

In the recent census I expected Los Angeles to come fourth—but instead she came fifth.

\*\*\*

Hello, Helen Morgan.

Hello, James Madison.

Why are you so interested in Mahatma Gandhi?

Because, although I've met plenty of "Sugar Daddies," he's the only living "Salt Daddy."

\*\*\*

Hello, Norma Shearer.

Hello, James Madison.

Why do the manufacturers of Quaker Oats feel depressed whenever couples settle down to the humdrum of married life?

Because that's the time they cut out the mush.

\*\*\*

Hello, Bert Wheeler.

Hello, James Madison.

Don't you consider restricting immigration from Mexico, an affront?

Worse than that; it's a slap on the Mexican.

\*\*\*

Hello, B.B.B.

Hello, James Madison.

Why is the Bank of Italy so clated?

Because at last they've reached the point where they have more depositors than vice-presidents.

\*\*\*

Hello, Otis Harlan.

Hello, James Madison.

What is the cinema interpretation of a "butt"?

A selected "short."

\*\*\*

Hello, Robert Woolsey.

Hello, James Madison.

What do you think of the chorus girls at the Follies Theatre?

I'll always give them unwrapped attention.

\*\*\*

Hello, Lionel Barrymore.

Hello, James Madison.

Tell me one road on which there's no detour?

The road to the poorhouse.

\*\*\*

Hello, George Fawcett.

Hello, James Madison.

An Englishman's midday snack is a bottle of ale.

Ah, I see; he drinks his sandwich.

## In Hollywood Now

(Continued from Page 2)

at his Studio Apartments on Central Park West in 1920 and the Mrs. reminded us of this one. The "fluff" was on tap in a barrel right from the bungalow. "The good old days." There's an ex-partner of Joe McCarthy, Harry Tierney, now writing at RKO. Why these two are not writing together is beyond us. Joe is out at Fox Studios. Also Dave Kay, an ex-newspaper man, who solicited our first Hollywood "ad," who confides he is in the jewelry business and knocked over every store with two bracelets, worth \$15,000 each. Not knowing a diamond from a hole in a side wall, we looked and stared, and said "Oh, Yeah." Do you carry a gun. (Sucker) There's the marvelous one, Eddie Miller, of that famous Avon Comedy Four, who again makes us say we knew him when he was at the Winter Garden, in the Passing Show of 1919. And, tolerant readers, they are All.

We have to mention our weekly surprise, and this beats all. One night last week at home (yes, we are at home once in a while), we turned the radio dial on to an Adolph program, heard an opera being announced and was charmed by a beautiful tenor voice, and "strike me pink," the announcer (Glen Garrard, the man whose voice is likened to that of the very great late Caruso. Barbra was singing an aria from Cavalleria Rusticana, and we who are the time signer Barbra sang at the Century Theatre, N. Y., and the Metropolitan in Philadelphia. This artist isn't tied up by some moving picture company quickly, they are losing a great bet. Here is an operatic tenor who can act. There's a novelty for you—and he is in Hollywood Now.

## IN TRIPLE CAPACITY

Clark Silvernail, adapter and director of dialogue for Inspiration's "Eyes of the World," will also play a role in the picture.

## SHAKESPEARE GUILD OF L. A. WILL TOUR FOR 1930-31 SEASON

The Shakespeare Guild of America, located here, is now booking a transcontinental tour for the season 1930-31, to leave Los Angeles about September 15, and after playing the principal cities on the Pacific Coast will proceed through Western and Middle States and end the tour in New York City.

William Thornton will be featured in his repertoire of "Hamlet," "Romeo and Juliet" and "The Merchant of Venice," and he requested the Guild will present its famous production of "Hamlet" in long dress.

Headquarters of the Guild are maintained at 817 South Carondelet street, Los Angeles.

## TO FILM 'CODE'

Columbia has obtained the rights to the stage play "The Criminal Code" to be made into a talkie. It will be on new "T" program, and adaptation work has been started as yet.

## TO HONOR SHEEHAN

A big testimonial dinner in honor of Winford Sheehan is slated for the Roosevelt Hotel, Friday night, May 23, with Sol Wurtzel in charge of arrangements.

## B.B.B. Says:

Quiet week—only six song writers & a new between Vito and Chango. —, the phone number is 1922. ESTHER SWEETING, Editor, The Star, 1922 and Hollywood 9169. —, the 'oi across from the CELLAR. —, OBERKLEIN and SAMSON are here.

\*\*\*

P. S.—The CELLAR is at Ocampo Street and Hollywood Boulevard, between Vito and Chango. —, the phone number is 1922. ESTHER SWEETING, Editor, The Star, 1922 and Hollywood 9169. —, the 'oi across from the CELLAR. —, OBERKLEIN and SAMSON are here.

## Thank You.



**KRESS BLDG.**  
**935 Market St.,**  
Office Suite 504

## 'ALL QUIET' DOES \$37,000 IN BIG WEEK AT THE WARFIELD

Duffy houses off. Alcazar with "Love 'Em and Leave 'Em" got \$3400 and President with Dal Winter in "Holiday" drew \$4200. In Oakland the Dufwin with "Hell's Bells" did a weak \$2500.

SID H. CLARK, Mgr.

## HOLLYWOOD, CALIFORNIA



## REVIEWS COMMENT

### RALPH JONES FIGHTS FOR FREE SPEECH

Radio has come to the assistance of the daily press, in connection with the contempt of court charges brought against the Los Angeles Record by the L. A. Bar Association.

The charges arose from attacks made by the Record, by editors and cartoonists, against District Attorney Burton Fitts' KFI broadcast statement on May 19 in the course of which it was said: "Whether the Record was right or wrong does not matter. The question at issue is that any radio station or any newspaper should have absolute freedom of speech."

"Ever since the day of John Milton it has been an established political doctrine in the Anglo-Saxon peoples that the press has the inalienable right to criticize the acts of public officials."

The cartoons and editorials were not printed during the progress of any trial, but during the deliberations of the grand jury.

### MARJORIE RAMBEAU TO MAKE TALKIE DEBUT

Marjorie Rabeau will make her first talking picture appearance when Helen Twelvetrees' Pathe venture, "Her Man," is released. Marjorie was signed this week for a part in the picture, which Toy Garratt will direct. Toy Garratt also has been cast for an important role.

This picture is understood to have been suggested by the Frankie and Johnnie poem. Garnett and Howard Higgin wrote the first script. "Her Man," is released by Pathe, in connection with the new picture no longer with Pathe, Garnett and Tom Buckingham worked it over to its present form.

The picture is due to start within the next ten days.

### ENCHANTERS AT KJR

SEATTLE, May 22.—The Enchanters, a male quartet, formerly with the American Broadcasting Company, will again be on the air of KJR Saturday from 8 to 8:30 p. m. and on Mondays from 8:30 to 9 p. m. Their Saturday program will be entitled "Enchanters' Musical Moments." On Mondays the quartette will present a songfest consisting of well-known American folk songs.

### DITMARS WITH KJR

SEATTLE, May 22.—Ivan Ditmars, formerly pianist and musical director for KOL, has recently severed his relationship with that station and is now a member of the staff of KJR.

### LICENCE AT KTM

Dick Licence has been added to the KTM staff as an announcer. He was two years with WHCC, Rochester, N. Y., and this is his first appearance on the Pacific Coast.

### FILMS TO RADIO

Lou Gordon, tenor, comes to KTM from pictures, having worked with the Paramount Motion Picture and "Easy" and "Good News." His former radio experience was with the NBR and station KTAD, San Francisco.

### NEWCOMES JOINS KTM

A musical comedy artist in the person of Phil Newman has been added to the KTM staff. He appeared on the stage in Oakland, and also was associated with KPO and KFRC in San Francisco.

### ARTHUR SHAW ILL

Arthur G. Shaw, organist for KTM, was taken suddenly ill in the person of Phil Newman has been added to the KTM staff. He appeared on the stage in Oakland, and also was associated with KPO and KFRC in San Francisco.

### BACK ON AIR

The Long Beach municipal band returns to the air this week over KGER in final concert, except Mondays, 2:30 to 4 p.

## Here's One For The Cross Word Puzzle Nuts

Here's another note on Hoover prosperity, Hollywood version.

A lad came into the Actors Equity Association and announced he wished to pay \$14 back dues, which he proceeded to do.

After he had gone a bystander remarked:

"How come he's a member of the A. E. A. when he isn't an actor?"

"But he is an actor," declared Florence Welles, Equity Guardian of the Portals.

"Yeah," replied the bystander.

"Well, then, where'd he get the fourteen dollars?"

"He got it from the A. E. A. when he isn't an actor?"

"Yeah," replied the bystander.

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VANCOUVER, B. C.  
**A. K. MacMartin**  
REPRESENTATIVE  
901 Bekins Bldg.



# NORTHWEST



**JEAN ARMAND** DISTRICT MANAGER  
502 EASTLAKE AVENUE  
Seattle, Wash.

**IDAHO**  
**MONTANA**  
Phone: Capitol 1932

SEATTLE, WASH.  
**Roy Oxman**  
REPRESENTATIVE

## MOVIE BALL PLANS AGAIN REVIVED FOR CURRENT YEAR

SEATTLE, May 22.—With many of the film stars available in Hollywood during the present dull season, plans are being revived here for the huge Movie Ball which was planned for last year but was dropped because of inability to obtain some top picture names for the stunt.

Personal appearances of big shots have always drawn heavily here, and the plan is to hire the huge Civic Auditorium, stage a public dance, working in as a side show proposition an exhibition studio with prop cameras and sound equipment and coax the folks in to see how picture are made—for a price.

Various prize contests, child receptions and luncheons and a big ball are all planned to go together with the idea, and promoters believe they have a winner. Arrangement of the Hollywood names booked is held up pending signatures on the dotted line.

### JUNE'S POPULARITY

SEATTLE, May 22.—June Clyde, RKO film star, is proving a big drawing card for local theatre. She has a big following here through her appearances, several years ago, with Will King's musical comedy show, and later with King over the Fanchon and Marco time. Theatres here are giving her heavy billing whenever a picture in which she appears plays. The result is healthy for the box office.

### NEW M. C. OPENS

SEATTLE, May 22.—Paul Sorp, known as the "Prince of Pep," opens at the Seattle Paramount tomorrow for an indefinite engagement as master of ceremonies. Sorp has been with Public for five years and numbers among his many engagements the class Public houses of the east and middle west. Billing credits him with versatility as a hooper, singer and musician.

### GETS PICTURE OFFER

PORTLAND, May 22.—Chic Cooper, Australian actor appearing here this week with "The Dakotas," whip-cracking and roping act, of the RKO Orpheum, received offers here this week from New York to re-enter talking pictures. Miss Cooper made a test for Pathe when in the east, but the film was destroyed in the Pathe studio fire in New York.

SEATTLE, May 22.—Don Geddes, manager of John Danz' up-country houses, surprised his friends here this week when he announced his impending marriage to Evelyn Kelly, chorus girl at Danz' Seattle Theatre. The nuptials will be performed on the stage of the Columbia, one of the theatres under Geddes' wing, on the night of June 1.

### YOU'LL READ IT FIRST

## INSIDE FACTS OF STAGE AND SCREEN

800-801 Warner Bros. Downtown Bldg. Los Angeles, Calif.

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## VANCOUVER

By A. K. MacMARTIN

VANCOUVER, May 21.—A party of Universal film players from Hollywood, headed by Harry Garson, including Janine Bernheim, nephew of Carl Laemmle; Laurence Bernstein and Dorothy Janis, film head, and eleven tons of paraphernalia belonging to the expedition, sailed from Victoria, B. C., on the Empress of Russia to location in the jungles of Borneo, via Hong Kong and Singapore.

The contract for the erection of Edward Guest's \$250,000 theatre on Granville street, Seattle, has been let to a local contracting firm. Guest is an independent eastern theatre operator and the first easterner to invade the west in competition with the F. P. C. Corp. In referring to this new house, his p. a. is spreading this line: "One of the innovations incorporated in the plans of the new playhouse is the provision of a new feature known as the prosenium arch for the showing of the new three-dimensional pictures now being perfected, and which represents the height of realism when combined with synchronized sound production. The equipment required for this three-dimensional picture— which show depth as well as height and width—will be expensive, but it guarantees special provision in stage and screen space." Not bad, wot?

"Dance Creations of 1930," presented by the Zinck school, is the latest local dancing show to be staged at the Vancouver Theatre. Ever since the Merrioff school made a hit with their presentation some weeks ago, the locals have been stepping on it.

The F.P.C.C. are advertising summer prices at their suburban houses during the supper hour. The cut is from 6.30 to 7 and is 25 cents and 10 cents down from 35 cents and 15 cents. It has gone into effect at the nine neighborhood houses.

### CHURCH AFFAIR

SEATTLE, May 22.—One of the Seattle churches pulled a new angle last Tuesday and co-operated with the various theatres in dedicating its one hundred thousand dollar parish house. This "little church around the corner," which is directed by the Rev. C. H. Mook, is the only church in town which gives special services to the theatre folk. Many acts from big houses were there and provided a nice evening's entertainment for an enthusiastic audience.

### GETS GOOD TIE-UP

SEATTLE, May 22.—Basil Grey, business agent of the local stage hands' union, has effected a fifty tie-up for local theatres with George Coleman, owner of the Royal Blue Taxi Company here. Coleman, as a result of Grey's efforts, is lending a lot of co-operation to theatre managers on various exploitation stunts.

## BATER PICTURE IN \$47500 WEEK TO LEAD. O. GROSSES

SEATTLE, May 22.—Jumping into a decided lead by several grand, the Fox Fifth Avenue in Seattle outdistanced its many competitors by five grand to the tune of \$17,500 last week with Warner Baxter in "The Arizona Kid." Fanchon & Marco's "Coral" idea on the hill to the top of the hill. Souders, helped to send the customers out smiling.

The Seattle Paramount with "The New Adventure of Fu Manchu" pulled in \$12,500, fair money, but not enough. It's a long trek up the hill to this mammoth house, and with stage shows coming in a couple of weeks, grosses will jump to a new grand.

The Orpheum still lagged behind with an approximate \$10,000, which Evelyn Brent in "Framed" did her share to bring in, together with four acts of vaudeville.

Second and last week of Norma Shearer in "The Divorcee" at the Fox Theatre got close to \$7250, nice figures as this is strictly a "house" house. "Sunny Side Up" and "Cock-eyed World" has held 'em here longer than ten days.

### Get Good Start

The Music Box, one of Hamrick's houses, third week of "Hold On" did a real good start, while across the street at the Blue Mouse "Mamba" did an even \$5000.

The Metropolitan with "Show Girl in the Metropolis" a little short of these figures.

Al Frank's musical tab show at the Folles (former Pathe) got away to a big start, with a 10-20-30c price scale. Better than four grand in the first four days after opening, and long lines of standees evident daily.

The night clubs got a nice play, especially at the Olympic Hotel. Venetian Gardens with "Tiny" Burnett holding forth with his capable little band. Added entertainment here in the shape of Jean and Jacqueline, dancers, helped to keep up the good grosses with the week-end heavy.

The "Rose Room" at the Butler Hotel got away to a good start and held up nicely with Jack Crawford and his band, while "Club Victor," playing only on special nights, still failing to make the grade. Drastic changes expected here with new policy to be inaugurated by the angels in an effort to get back some of the red.

### Ballroom Takings

Cole McElroy at his Spanish Ballroom takes a lion's share of the hoofers' money, sharing it with John Savage at the Trianon. Both on the same street, a block away, and a ballrooming special parties in an effort to get the dough.

So far Savage comes out second best, but with Tex Howard back, lively competition is expected, as this boy has quite a following.

Weather for the past week here has been very unfavorable to showmen, keeping the prospective dancer buyers indoors.

### Record Broken

Stud Sommers at the Orpheum figured he broke the week-end attendance, taking in close to eight grand Saturday and Sunday on "Cuckoos." The fire marshal had a man watching the aisles Sunday night with the crowds kind of hard to handle up till 10:30. This one should bring in the best grosses since "Hit the Deck" and "Rio Rins."

At Blue Mouse long lines of standees were evident for Paul Whitman's "King of Jazz," while across the street "All Quiet on the Western Front" is making a man stand in the rain to see the flicker.

The Fox Fifth Avenue with Ma-

## Notes Along Fifth Avenue

Herb Kern challenging the boys at Ping Pong . . . but getting no response . . . Irv Artes not knowing when the jug was empty . . . George Shelton doing a skeleton dance . . . and feeling at home.

Owen Sweeten outnarring his dog . . . making it in three minutes flat . . . Owen wins by a nose . . . Dicky Buckley . . . giving the ladies a break . . . at the Trianon . . . Dave L. Winter discussing topics of the day . . . with Jackie Souders . . . Jack Crawford out in front of the Blue Mouse.

Sam Jack Kaufman taking the writer and his friends to breakfast . . . and being joined by Phil Lumpkin . . . who gets a thrill looking at a certain blonde . . . and that's all . . . June Clyde writing from Hollywood . . . and her picture adding more thrills . . . to the same party . . . The four a. m. conference . . . that didn't mean a thing . . . except a desire . . . so what? . . . Catherine Custer all grown up and still only eighteen . . . and one of the best organists in the business . . . A young lady taking a shot at something and missing . . . and then being lectured . . . rightly so . . . A young strong man . . . trying out at the Orpheum . . . giving the tip . . . to the queen of the bill . . . and getting no place

Phil Durbin waiting for sup-


rie Dressler and Polly Moran in "Caught Short" kept the ushersette on their toes for the first few days, with no let-up in sight. Should do the best business in weeks.

Gary Cooper in "The Texan" at the Paramount brought 'em up the hill in droves and will better last week's business by two or three grand.

The only downtown house doing average business is the Fox with "The Moviehouse Follies of 1930."

Heavy rainy weather over the week-end.

Blanche Tard on the phone . . . trying to figure two dinner dates . . . and keeping one . . . graciously . . . Marie . . . the exquisite ballerina . . . being duly recognized . . . and justly . . . while shopping . . . and again . . . backstage . . . Cherry Cooper-Gaunt explaining among other things . . . the hyphen in the name . . . and entering case number ten sixty in the books . . . Mrs. Henry Santrey being assisted in parking the new Packard . . . (Continued on Page 13)




# EDIE PEABODY

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# — Legitimate Theatre Reviews —

## "GOIN' HOME" HOLLYWOOD MUSIC BOX (Reviewed May 15)

The Civic Repertory Theatre gave a most excellent production of this powerful drama from the pen of Ransome Ridout. A featured group of such players as John Littel in the Major Powell part, Richard King as the French, pennant, Leyla George as Lise, the French wife of Robert Griffin, who played the negro husband, together with a uniformly strong support cast, make this one of the outstanding theatrical events of the season.

The story presents an appealing study of the negro hero without going too much Uncle Tom, and the Simon Legreeish Major Powell turns out to be a very human being.

Deserted in France by the Powell family at the outbreak of war in 1914, the negro had been conscripted into the Foreign Legion and compelled to serve with the French colored forces. The close of the war found him remaining in France, enjoying the lack of color distinction there, and married to a French girl who thought him rich and distinguished in America. Powell's turning up brings disillusionment and hate to the girl and tragedy to the negro.

Every act is loaded with drama. Nothing is insignificant. Action, situation and dialogue are well oiled and kept moving along to the final, startling end. It is outspoken, and was considered too frank for production by the Pasadena Community Players. In whose Drama League Contest it won first honors under the title of "Deep River," a few years ago. It also won the national contest in 1927.

The cast is no doubt as ideally typed in this production as could ever be hoped for, due to the favorable auspices of the present situation in Hollywood and in conjunction with the significance of the play itself, offers rare entertainment for the lovers of legitimate theatre.

Other cast members were capably filled by Zack Williams, as the Senegalese giant soldier; Spencer Williams, jr., and Charles R. Moore, comely relief negro soldiers, and Walter Vaughn, deserter, Georges Rencavet, producer and directed.

Yates.

## 'ELIZABETH SLEEPS OUT' PRESIDENT THEATRE LOS ANGELES (Reviewed May 18)

An absurd conception divided into three acts by Leslie Howard, hanging on the slim thread of the funny antics of an intoxicated young man. Were it not played by so competent a crew, who extracted every ounce of entertainment value, it would have been a slow, draggy and lonesome vehicle.

As it was, however, the laughs were extracted from a willing audience by the bushe.

The story is set in an old-fashioned home in the Murray Hill district of New York, where three old and a young one exist in a lawless group. They are executors of an estate, the beneficiary of which is a wild-living young man

of few morals and less sobriety. He has not been seen by the family since he was a nipper, but is expected for the funeral of some relative or other.

He arrives, cockeyed, but is seen first by the family lawyer, who substitutes in his place a smooth young man who has entered on the pretext of being a representative of the undertaker. This chap turns out to be an impersonator also, actually being a wealthy young man who has taken this means of entering the house to meet the young woman, with whom he has been smitten at sight. The smiting was mutual.

There is a good deal of confusion in this situation, of course, especially when the young drunk turns up again, and he adds to the merriment by getting Aunt Elizabeth spiffed and then stepping out with her. The wealthy young man and the girl elope, but fail to find a license clerk and sleep out, returning in the morning to face the stern old maids and a lot of trouble. It all comes out in the final wash.

Lurene Tuttle, as the fluttering young virgin who knew nothing at all of men, took all honors for artistic work. She was priceless. Marion Lord, featured player as Aunt Elizabeth, showed that she is learning restraint and turned in some satisfactory comedy. The other actors were Zeffie Tilbury, who was not quite an old maid, having been married three weeks and, as Elizabeth put it, "lost her virginity legally" to Bernia Creighton, a capable woman.

Paul McGrath handled the romantic lead, with Edward Cullen portraying the drunken cousin. Lowden Adams played the family lawyer and Harry Hollingsworth was the girl's father.

The act was very well done. Edwin H. Curtis staged it.

Yates.

## 'HI, THERE' ERLANGER'S COLUMBIA SAN FRANCISCO (Reviewed May 15)

San Francisco's first home-produced musical comedy of the Broadway type has much in its favor. After studying "The Little Show" and others of the New York group, Paul Bissinger, with Alexander Leitwisch directing, has produced an intimate revue that breezes along at a speedy clip and has a number of cleverly done scenes, assuring good audience reaction. There is some overhauling and readjusting to be done before the show reaches the perfect state, but when it gets there it will be a pip.

Firstly, it strikes us that it's a mistake to open a show cold. Five or seven nights of dogstows, even though it would have cost a thousand a night, would have done the following things: eliminated the superfluous sketches and numbers; put the equipment and lighting effects in better condition; in short would have taken off all the rough edges and would have put the production in the high gear it must maintain in order to be a success. And second, \$2.50 for a downstairs seat is a lot of money for this town. People have been accustomed to seeing the biggest pro-

ductions—even those which are on screen—at a general admission of 65 cents, and much as they like the flesh-and-blood entertainment, they apt to stop and think before they lay out \$5.00 a couple. Thirdly, the show is without a strikingly big flash.

In its favor the show has much. First off, there is plenty in the way of comedy. There are some thirty scenes and almost every one is bolstered by the comedy antics of Ken Murray, former RKO vaude headliner, now referred to as the ninth scene of the legit house in preference to the 28 a week of the vaude theatre. Although much of Murray's comedy was that used in his RKO act, it had a deal of freshness and was packed with every kind of Murray did his "clarinet lessons" bit and a flourish introduction of Odette Myrtil, culminating in a plea to "give the broad a break," and other clever sketches that highlighted him throughout the show.

There are some mighty funny blackouts, chief among them being "Perfect Service" by Kathleen Noris and played by Billy Griffith, Paul Speer, Odette Myrtil and Lester Vail. Another is "The Special Offer" by Beth Wendel, that's all. The last is a Maxfield Parrish painting, but has a laugh in every line. A Clark and McCullough and several other sketches were deleted after the first night.

In addition to Murray the cast was headed by Odette Myrtil. She showed a talent, working with an amazing ease, never straining for laughs or applause, yet always netting fine hands. She was beautifully groomed and presented a striking appearance. Her "Pierrotade," similar to her vaude act, was an outstanding bit of the show.

Personable Helen Charleston scored heavily with her cute singing and highly agile stepping. She had plenty of work to do throughout the show and handled each scene with ease and grace. Her brother, Milton, doing comedy along with Murray, landed heavily, topping off his work with some marionette Soviet stepping.

Paul Speer scored in at least a half dozen numbers in which he danced, sang and played parts, displaying a versatility and personality of no mean proportions. Frank Beaton got over with a variety of offerings that ranged from singing to hoofing, banjoing and dialoging and doing all well. In character comedy parts Billy Griffith drew a flock of laughs for his efforts. Lester Vail appeared to advantage in numerous of the sketches, doing his part for a maximum of laughs. Teddie Walters had several numbers, best of which was "No One But the Right Man Can Do Me Wrong." Good little hook and cue. Foster, Fagan and Cox handled a lot of the show's vocal work and crowned with Murray. Reminders of the cast included Paul Speigle, Virginia Strong, Neal Spaulding, Griff Williams and Elizabeth Bruce.

There were several good tunes in the show, including "No One But the Right Man Can Do Me Wrong," a hot tune; "Willy Wally," "Dream Music," and "Not Once in a Million Years." Carlton Kelsey was in charge of all music and con-

ducted Edith Harkness' augmented orchestra throughout the show, handling it in great style.

Al Siegel staged the dances, working with a line of twelve girls. Jerry Whyte assisted. Highlights were "Do a Hallelujah" and "That Mr. Brown." Siegel had some clever intricate stepping to his credit. Girls included Blanche Archer, June Daye, Diane Dwyer, Audrey Joyce, Ida Lee, Leona Lee, Zetta Lee, Ruth Marion, Lucille Mayes, Elaine Reynolds, Joan Reynolds and Nadina Rae Verne.

A colored octet worked backstage, building up several of the vocal numbers. Draperies were mainly utilized for settings. Florence Calkins designed the costumes, which were very charming. A finale with four baby grands on a revolving platform gave the show its greatest flash in the finale.

Beck.

## "GROUND HEELS" THEATRE MART LOS ANGELES (Reviewed May 16)

First performance of a new play—and a maiden attempt—by Paul Fix; also directed by the author. This production was chiefly significant for the performance of Rue Hopton in the lead role. It showed him to be a natural artist, at least in this type of play, and he carried away all the honors with ease.

The story comes dangerously close to being a back-stage yarn, theme song and all, and appears to have been designed for pictures. It needs lots better timing, having too many changes of pace which are not balanced off. It is jerky, gallop, and needs getting under control.

A prologue opens the action in Hopton's apartment over a speaking part. He is introduced as an aspiring playwright who cannot seem to finish his first effort. He

is broke, and is advised by friends to get hold of a girl and go out on the road as a song-and-dance act. He shows no enthusiasm for the idea, and says he knows no girls, anyway. A raid on the speakeasy downstairs draws his friends out, and in a few moments his door suddenly bursts open and a girl (Marion Burns) pops in.

In the twinkling of an eye the dialogue takes on a gallop and develops that this was her first trip to a speakeasy, that she had been with a sugar who had previously, she had fled when the raid gave her an opportunity, she was out of work, not even a place to live, was a show girl and a hooper—just the partner he needed—and after a yes-no-yes argument, consented to sleep in his bed while he flopped on the lounge. Fast work.

Act one brings them back after two years of married tramping, no better off except that they own a dog, and the play still unfinished. The night before they had opened in a new Broadway show, and a flop. The girl hangs the no-good-rizz sign on him and walks, and he, broken-hearted, finishes the play.

Act two brings a complete change of pace to the apartment of a producing angel, where the production tries to put on the ritz and fails, partly because of inadequate acting and partly because of the slow-up to a languid tempo. The angel is no other than Marion's sugar, and she comes to dine and wine. He has a surprise for her, none other than a new play, by—yourself guessed it. But angel does not know the author is her husband, and when hubby comes to meet, the new star of his play—poppy!

Act three is used to work out the happy ending, starting out fast, slowing down, then picking up to half speed.

Hopton handled himself superbly—

(Continued on Page 15)

## "WESTERN DAZE"

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Supervision FRANK CORBY  
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# Facts' Echoes From Mead Land

## Hot Licks of Music

By JACK B. TENNEY

Hiding one's light is a very foolish thing. It is so foolish that most of us have gone to the other extreme these days, particularly in the show business. If we have any talent at all, we endeavor to let the world know it in capital letters. We are very bold about it collectively and do not hesitate to use newspapers and broadcasting methods whenever we decide that the world should be in on the secret. With everyone blaring forth, the marketplace has become a medley of announcements and we have grown somewhat used to the noise. We do not pay quite so much attention to its as formerly; we accept it as a matter of course. In fact, we are usually making so much noise over ourselves that we really do not hear the racket. It is only when we are faced with a strange silence that we realize something is wrong.

All of which brings me to what I started to write about. I know two violinists—known both rather well for a number of years. I had really never thought much about either of them in a comparative way, although both are friends of mine and have worked with me. One never spoke of his ability nor in any way impressed me as unusual. His work was faultless, but never stood out or attracted attention. He was reliable and valuable, but in such a quiet manner that you naturally took him for granted. In fact you never thought of him apart from the instrument. He was in a wheel, functioning well and no different from the other cogs.

My other violinist was the opposite type. Every bow was a flourish; every movement was a clarion call for attention. Without knowing exactly why, you got the idea that the boy was not only good but that he was great. In fact you would soon feel that here was a master. If you were around him long enough you would learn that the solos he played were the most difficult and that he played them with skillful ease and precision. He stayed in your mind and whenever violinists were discussed you spoke right up and told all about him.

Not long ago my quiet fiddle player had to play a solo. He had no opportunity to prepare and someone suggested a concerto that

would stagger many of the best. It was surprising when he replied that he would play it if the director thought it would be all right. It was part of the day's work—and he played it. For the first time we realized that there was more than a mere fiddler. I spoke to him afterwards, expressing my surprise. He mentioned my other friend and told him frankly that I thought he was the better violinist. He didn't even blush and hastened to inform me that I was mistaken, and I know that he meant it.

Sometimes there is much noise in the marketplace that we get an inferiority complex. If you can't make yourself heard above the bedlam, get a megaphone.

\*\*\*  
Maria Fiorella, baritone and a pupil of Sammarco of Milan, Italy, has been recommended by Sid Granman and will be heard in the prologue to "Hell's Angels" at the Chinese. Fiorella is an American, whether it sounds that way or not.

\*\*\*  
Nashold's Ballroom in San Diego is reported to be playing to excellent brotess. It is about the only spot in the southern city employing a ten-piece band. The boys are working every night except Sundays, devoting two of the six nights to old-time dancing. The old-fashioned dance fans of San Diego are recommended the way to these special nights. Dudley Nashold, trumpet-director and proprietor, hasn't changed a man in the personnel of the orchestra since he opened, last December. A singing trio, trombone and violin trios are regular features of the orchestra. The personnel is composed of Jess Randall, reeds, trombone and violin; Hartell Iham-Jones, reeds and violin; Wally Rutan, reeds, violin and guitar; Joe Luna, trumpet, string bass and guitar; Spencer Hill, piano and accordion; Henry Simpson, bass, trombone and piano; Lloyd Hanck, drums, vibraphone; Marion Anthony, trombone; Julie Nashold, banjo, and guitar, and Dudley Nashold, trumpet and director. With that outlay of talent there is little wonder that Nashold's Ballroom is enjoying excellent business.

\*\*\*  
Glen Bucey and his Orchestra are scheduled to open at the Oaks Tavern Cafe this week. Glen and his boys were at the Pom Pom in Hollywood for the past five months. They were putting over an excellent brand of music until the slump came in the picture colony and the night spot was forced to close its doors.

\*\*\*  
Ray Lopez, trumpet, has joined Lou Travellers Orchestra at the (Continued on Page 13)

## Song Leaders

### LOS ANGELES

Last week's first and second leaders continue to hold firm again this week, but there are some changes in the field. "Springtime" vogue is declining, while "Blue Is the Night," "Dancing With Tears" and "Sweeping the Clouds Away" are on the climb. Following is the score for the week.

1. "It Happened In Monterey"—Feist.
2. "Stein Song"—Carl Fischer.
3. "When the Little Red Roses"—De Sylva, Brown and Henderson.
4. "The Moon Is Low"—Robbins.
5. "Springtime In The Rockies"—Villa Moret.
6. "Blue Is The Night"—Robbins.
7. "Sing, You Sinners"—Famous.
8. "I'm In The Market For You"—Red Star.
9. "Dancing With Tears In My Eyes"—Witmark.
10. "Sweeping the Clouds Away"—Famous.

Crowding close behind are "Woman In The Shoe," "Cottage For Sale" and "Angels Awaken." Records

1. "Stein Song"—All recordings.
2. "Exactly Like You"—Victor.
3. "Cottage For Sale"—All recordings.
4. "When the Little Red Roses"—All recordings.
5. "It Happened In Monterey"—All recordings.
6. "The Moon Is Low"—All recordings.
7. "Rogue Song"—Tibbett (Victor).
8. "A Pair of Blue Eyes"—McCormack (Victor).
9. "When the Bloom Is On The Sage"—Columbia.
10. "Springtime In The Rockies"—All recordings.

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**SAN FRANCISCO**  
A new deal in sheet music sales for the city is being made in position with a new card, "Ten Cents a Dance," showing up strong and the popular "130 Saturday Night" jumping up several points. Leaders are:

1. "Stein Song"—Radio Music Co.
2. "Under a Texas Moon"—Remick.
3. "Moon Is Low"—Robbins.
4. "Ten Cents a Dance"—Harms.
5. "130 Saturday Night"—Sherman, Clay.
6. "With You"—Berlin.
7. "It Happened In Monterey"—Feist.
8. "Springtime In The Rockies"—Villa Moret.
9. "When I'm Looking At You"—Robbins.
10. "Cottage For Sale"—De Sylva, Brown and Henderson.

\*\*\*  
**NORTHWEST**  
Sheet music biz around town has been rather slow in the past week, with the consistency of "The Stein Song" remarkable. This is ordinarily a one-week town owing to the big flippers showing one week only. "Springtime in the Rockies" holding heavy alone with "Stein Song" with the number from the Whiteman picture, due to heavy plugging by the John Hamrick houses, coming along gloriously.

- The week's line-up follows:
1. "The Stein Song"—Radio Music Co.
  2. "Springtime in the Rockies"—Villa Moret.
  3. "It Happened In Monterey"—Feist.
  4. "Moon Is Low"—Robbins.
  5. "Woman in the Shoe"—Robbins.
  6. "With You"—Berlin.
  7. "Rock-A-Bye to Sleep in Dixie"—Cross.
  8. "When the Little Red Roses Get the Blues for You"—De Sylva, Brown & Henderson.
  9. "Cryin' for the Carolines"—Remick's.
  10. "There's Danger in Your Eyes"—Clerk.—Berlin.

\*\*\*  
"When I'm Looking At You" dropped a little, but is still pressing the leaders, together with "Stein Song," "Sing, You Sinners," "Tonight" and "White Dove."

FALLON IN S. F.

SAN FRANCISCO, May 22.—Owen Fallon, whose orchestra is at Wilson's Ballroom, Los Angeles, was here this week en route to the southern city after a fishing trip in Northern California.

## BILL MEIKLEJOHN TO OPEN CASINO

Bill Meiklejohn, well known revenue producer in Southern California, is to open the Casino Roof at Balboa Beach May 30.

The class class palace will be one of the largest in Southern California, accommodating 1500 couples. In addition to the dance floor features, there will be a large Hula Hut and Night Club. Decorators and renovators have been working on the Casino Roof for six weeks under the watchful Meiklejohn eye, and he declares it will be one of the classiest hereabouts when the door swings May 30.

The music for the spot has not yet been selected, a decision is due later this week.

## GROSS OFFICIALS ON BUSINESS TRIPS

SEATTLE, May 22.—Gene McCormick, professional manager of the S. L. Gross Music Corporation, left here this week for San Francisco where he will attend to matters relative to publication of the firm's newly arranged catalogue, headed by the big hit "Rock-A-Bye to Sleep in Dixie" and "Tonight" salvester Cross, president of the firm, is scheduled to follow McCormick within the next few days.

Armand, vice-president of the firm, will leave here within the next fortnight for Los Angeles where he will open a branch office for the concern. Armand is in charge of promotion and execution for the Gross organization.

### SCORING HIT

A new song number, "My Hawaii," composed by Genevieve Ellia and published by Marquis Music, both well known teachers of dramatics and vocal and instrumental music, and responsible for the debut of many stage and picture stars, is catching on. U. S. sales rights have been purchased by Harry G. Neville for the National Music Corporation, except for the S. H. Kress stores. The latter have bought sales rights for their own stores, direct from Ellis.

### IS NOW PUBLISHER

PORTLAND, Ore., May 22.—Irving Sklare, for the past several years division manager for the Remick stores in this territory, and now an independent operator owning the music course in Meier and Frank's department store here, has gone in for music publishing. Currently, Sklare is plugging three tunes composed by a local girl, Gertrude Meyers. The numbers are "Play Girl" a fox trot; "What Will I Do Without You" a waltz, and "Mammy's Lonely Lullaby," waltz.

### FINISHES FOURTH YEAR

PORTLAND, May 22.—Catherine Custer has just completed her fourth year as top organizer at the RKO Orpheum here. Prior to the house being taken over by Orpheum, Miss Custer held forth at the house console during the Panegas route. She broadcasts daily over Station KVEP.

Wallace Smith, R-K-O writer, has been assigned to write the picture version for "The Silver Horde," from the Rex Beach novel.

## Cheerio Song Getting Rush On the Coast

Jack Robbins, head of Robbins Music Corporation, and Bernard Prager, sales manager, of New York City, spent a few days here last week visiting Jim Bosley, local representative, and lining up for some new M-G-M themes. The next one, which they swear is to be a tremendous hit, is "Singing a Song to the Stars," spotted in William Haines' picture "Way Out West," to be released next month.

A new one, "Cheer Up, Good Times Are Coming," a prosperity song endorsed by Herbert Hoover, is being rushed to publication on the Coast and is to be launched in a big tie-up with Rotarians, Kiwanis and Optimists all over the country during the next two weeks.

## BALCONADES SUES EL PATIO MANAGER

SAN FRANCISCO, May 22.—Charging that Barney Poetz, manager of El Patio ballroom, had agreed in 1926 that he would not compete with the Balconades ballroom for three years and that he broke the agreement a short time later, the Balconades Ballroom, Inc. this week opened a \$100,000 damage suit against the Van Ness Amusement Co., operators of El Patio.

George Puckett, suing as owner of the Balconades, charges that Poetz was a partner in the Balconades firm in 1926 and that he broke partnership shortly thereafter, agreeing not to compete with Puckett for three years. Puckett further alleges that Poetz was the real owner of El Patio from 1927 to 1929 and that damages of \$100,000 must be paid.

Poetz has not yet answered the suit.

### ART DUE BACK

Art Swartz, representing the Witmark firm, is expected back next week from a business trip north.

### SUCCEEDS HERTZ

SAN FRANCISCO, May 22.—Basil Cameron, Scotch conductor, succeeded Alfred Hertz as director of the San Francisco Symphony, playing the first half of the concert season. After that essay De Norwegian, Norwegian music, takes the baton.

### RUDOLPH N.

## SHRAGER

PREMIER ORGANIST  
Chinese Theatre, Hollywood  
INDIFFINITE

## WM. (Billy) KNOX

### SOLO ORGANIST

Fox Oakland Theatre

## "A LITTLE SMILE"

Words and Music by  
GEO. B. LAURIN  
A Fox Film Production  
CONCORD PUBLISHING CO.  
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### FRISCO'S FAVORITES

## JESSE STAFFORD

and His Palace Hotel Orchestra

Broadcasting Via KPO

"Frisco, birthplace of Barbary Coast songwriting, knows what it wants in the way of tunes. Jesse Stafford 'offers no substitutes' when he features, nightly, those three song acres—

"BLUE IS THE NIGHT" "THE MOON IS LOW"

"WHEN I'M LOOKING AT YOU"

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YOU'LL BE DELIGHTED  
WHEN YOU HEAR  
"BONITA"

An Appealing Fox Trot Ballad  
The Song Beautiful  
"WHEN THE LONELY  
DAY IS ENDING"  
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MAKING AND BREAKING RECORDS  
CROWDED SESSIONS MATINEES AND NIGHTS  
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ALL CASH CUSTOMERS



## OWEN FALLON AND HIS CALIFORNIANS

NOW IN THIRD YEAR AT

WILSON'S BALLROOM

(Formerly Cinderella Roof)

LOS ANGELES, CALIF.



## Hot Licks

(Continued from Page 12)

Casino Gardens, Ocean Park. Our old friend Lou is going great guns at the beach ballroom and judging from the business, looks to be set from now on. The Casino, one of the largest dance pavilions on the Pacific Coast, is without question doing the most profitable business of any ballroom in the beach territory.

Jack Crawford and his Orchestra will replace Sunny Brooks' Orchestra at Solomon's Jingles Club on May 31. Crawford is scheduled to play the Grand American dance pavilion until June 20, after which he will pull stakes for the east to open a stage engagement at the Steel Pier, Atlantic City. Bookings were arranged by the Music Corporation of America.

Gus Arheim and his Orchestra will furnish the music at the formal opening of the Santa Monica Breakers Club on May 24.

Lou Singer and his Orchestra are broadcasting nightly at 9.30 p. m. by remote control from Swift's Palais Ballroom over Radio KMIC. Lou, in addition to his musical ability, is an expert radio technician, and therefore knows his "mike." The answer is perfect reception.

Rumor has it that Fred Solomon, the Los Angeles dance impresario, is looking for a summer spot at the beach. Solomon is said to be negotiating for the Pier Ballroom at Santa Monica.

## Notes Along Fifth Avenue

(Continued from Page 10)

See McNamee receiving a compliment from another blonde artist... not hearing it... till a week later... from a dark horse... the same artist singing here... to fame at the club houses... Eddie Magill waiting for Yvette to show up for rehearsal... The Hartungs and friends buying for the columnist after a preview... Benny Noble dashed between the Winter Garden and the Colonial... proving that J. D. makes 'em work... Jim O'Connell meeting a few of the natives... Stanleigh Skallote reaching for publicity... and not finding anyone there... Jerry Green directing work... the Embassy... Bebs Malloy and Evelyn Ruth supping at Mannings... and ordering spinach... Truman Bishop... Handy doing a Handy Andy for KPCC... Gene McCormick elected to go out for drinks on the house... don't rush it was only malice.

Emma Jane Eppler looking at some drawings... as usual waiting them... Dot Winans looking over the music counter... Around the corner Midge Lou Oudeen going on an orange juice diet... Gordy McBean now doing the graveyard watch... far from being dead himself... Pet Salvus getting hit in the head... with some peanuts... Andy Hotovitsky and Stuart Marlatt out to the ball game... or was it their grandmother's funeral? Tiny Snyder calling on Myrtle Strong... and insisting upon good plays... Harry Mills calling on the De Torenos... for some reason or other... Margaret Johnson reading "Cradle of the Deep" with a salty taste... Ted Harris telling another press agent his troubles... while sipping up a brew at the Trion... John Savage talking about boys... who had the opportunities... and in walked Vic Meyers... Buddy Jenkins, Midge McCoy, Bob Murray and Pinky Day attending Reverend C. S. Mook's new parish dedication... Owen Sweeten... smile and all... taking a bow from the same audience... Lou Oudeen sending a message... and the messenger keeping it for himself... and supposing... can't sing or dance... so what? "That's all... next tryout please"... See you in Joburg.

### TO WRITE ORIGINAL

Achmed Abdullah, Persian novelist, is to write an original drama, tentatively titled "Song of India," to be produced with Hedon Navarro as star.

## AT LAST PUT END TO 'PIRATE' SHEETS

A quietus has been put on the sale of the pirate song sheets which for some time past have been peddled on the downtown streets and at the ball games. Wholesale arrests were made last week, when the peddlers were picked up and tossed in the clink to serve forty days.

The publishers' representatives now work under instructions to telephone the "Bunks" squad any time they see any boys working and to stand by to give evidence of attempts to sell the bootleg copyright material. The result is a quick pickup and prison song.

### CAFE OPENS BIG

SAN FRANCISCO, May 22.—J. Mendel's Cafe at the Beach opened this week to a capacity crowd with Mendel conducting his own orchestra.

### BUY MUSIC FIRM

Radio Music Company has purchased a controlling interest in the music publishing firm of Davis, Coats and Engel, Inc.

### GEARY BOOKS FILM

SAN FRANCISCO, May 22.—Jimmy has booked its picture "Journey's End" into the Geary, opening May 25. Geary has never before played a picture but previously housed the stage production of the English war drama. Picture comes in under road show policy at \$2 top. It will run competition to Universal's "All Quiet on the Western Front" at the Warfield.

## Musical Tab

### AL FRANKS SEATTLE

(Reviewed May 15)  
After an absence of nearly a year, Al Franks and his company made a triumphant return to the old Pantages Theatre. He presented a higher type of entertainment than he did before, and if the crowds that he has been playing to since his opening mean anything, he should be here for a long run.

The highlights of the show included Rose Smith, an old favorite here, who received the hand of the evening. Ruth Albright and Florence King, newcomers to this town, showed their versatility when it came to performing for the natives. They have exceptionally good voices and the way they put over their songs found high favor with the patrons. Franks, of course, proved his right to the title of a first-rate comedian when he sang a golf parody song.

In this company are some very fine performers, among which will be found Dale Jackson, whose rendition of "Roll On, Silvery Moon" was one of the outstanding hits of the show. Velma Buist and Peggy Burns displayed toptotch class in their tap dance. Warren Fabian, a pleasing baritone, sang "Waiting for Ships That Never Come In" with good expression. Dick Buckley used "I'll Can't Have You" Buckley is a good singer but should learn to get his words across. Rose Smith presented "Sweetness in the Clouds Away" and was rewarded with three encores.

On a whole, Franks' first show was generally pleasing. He has a nice line of girls, good characters

### IN EGAN CAST

Brown and Forrest, producers of "For Cryin' Out Loud," which will begin its sixth week at the Egan Theatre on Monday, announce that Sidney Franklin, Jewish character actor, has been added to the cast, replacing Al Aldrich. Franklin created the role of Solomon Levy in the original production of "Abie's Irish Rose" at the Morosco Theatre some years ago.

SAN FRANCISCO, May 22.—W. J. Heinemann, manager of Universal's exchange, has returned from U's national convention in New York.

and good singers and with new material ought to go far with this engagement.

Roy.

### GOLDEN FACING KNIFE

SEATTLE, May 22.—Manager Lou Golden of the Fox Theatre here left this week for a trip to Los Angeles. The journey is being made in company with Ken Schoenfeld, local merchant and theatre enthusiast. While south, Golden returned a major operation. John Bowles, Lou's assistant at the Fox, will be in charge of the house during Golden's absence.

SAN FRANCISCO, May 22.—The Hardgrove brothers, dance artists, returned this week from Australia where they were for nine months on the Williamson-Tait circuit. They opened this week for Ackerman, Harris at the Casino.

## PETER PAUL LYONS

AND HIS CONCERT ORCHESTRA  
LEOW'S WARFIELD SAN FRANCISCO

## JAY BROWER

MASTER OF CEREMONIES  
FOX EL CAPITAN SAN FRANCISCO

THANKS! EVERYONE!

## "ROCK-A-BYE TO SLEEP IN DIXIE"

## "TONIGHT"

ARE GOING SO GREAT THAT NEXT WEEK  
WE ANNOUNCE OUR

## LOS ANGELES

OFFICE LOCATION!

Our "THEMIE" HITS That HIT

WATCH FOR OUR NEW RELEASES

## S. L. CROSS MUSIC CORP.

SYL CROSS, President JEAN ARMAND, Vice-President  
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AND HIS ENTERTAINING ORCHESTRA

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REMOTE CONTROL

DROP CURTAINS  
PICTURE SCREENS  
PROLOGUES  
CINEMA 8 STAGE  
CYCLORAMAS  
ASBESTOS CURTAINS







## Legitimate

(Continued from Page 11)  
by through all of these difficulties. Miss Burns was not so well cast. Although capable of handing off herself on the stage, her diction either could not or would not embrace the type.

The dialogue had much to commend it from the standpoint of brightness, being full of snappy chat and amusing wisecracks, and the general handling by all the cast was natural and modern in technique. The denouement, which waited on the final curtain, avoided the commonplace kiss-and-make-up situation and struck a responsive chord in the audience.

There are some subtleties in the characters created by young Mr. Fix that more expert direction would bring out. But with all of its shortcomings, it proved to be acceptable entertainment. In the support cast were Bruce MacFarlane, Harry Vejar, Ronald Rondef, Evan Pearson, Harold Lord, Francis Miller, Eugene Renard and Evelyn Jennings.

### "BROTHERS"

#### EL CAPITAN THEATRE

##### HOLLYWOOD

(Reviewed May 18)

Of absorbing interest and superbly staged and acted, "Brothers" is a convincing and revealing "Maquakerer," and the splendid work of Bert Lytell sets it up as one of the outstanding productions of the season. No reasonable fault can be found with it in any department.

A well-handled prologue plants the story on the ground with an argument between two doctors on the respective influences of heredity and environment on human character. A third doctor apparently believes that a man is captain of his own soul, and the end, remarkably, achieves the justification of all three in a measure. A pair of orphaned twin baby boys furnish the material for the experiment.

The play proper presents the boys grown to manhood, one a lawyer, raised in a judge's family, and the other a speakeasy piano player, reared on the water front. Both parts were played by Lytell with a masterly grasp of both characters and a facility of costume change that brought gasps of admiration from his audience. He would cut left as Robert Naughton and enter right as Eddie Connel, or in the twink of an eye, or so it was made to seem.

A courtroom scene is referred to wherein the lawyer brother successfully defends his twin brother from a murder charge, without, supposedly, either knowing the identity of the other. But it develops that the lawyer brother had been apprised

during the trial by the third doctor, which injected a greater element of drama because, it later evolved, the first brother was the actual murderer. He turns out to be a snubbed, under blackmail ridden, in the first brother, so his favorable environment does not appear to have done much for his character.

"Brothers" in two is presented as a serious-minded chat, studiously trying to better himself. When the dope breaks down in health and mind he is removed to an institution the doctors substitute the healthy twin in the judge's home in order to protect the latter's character and name. It is here he has to carry on his brother's love affair, and of course he falls in love with the girl himself. A final dramatic climax brings "Only Joe," speakeasy proprietor and head of the dope peddling ring, to the house for blackmail, where he is encountered by the lawyer twin, escaped from the institution, and ordered, murder and suicide, by implication only, ride the plot of these two unsavory characters, leaving the way clear for the final denouement for the other and worthy brother.

The supporting company is large and exceptionally able. Grant Tinker, Lytell's leading lady domestically as well as in this play, lent her grace and charm to a not very strenuous part. The doctors, Mr. Barlowe Borland, William Lloyd and Frank Sylvester, and the judge as well as Hugh Dillon. His wife is played by Clara Palmer.

"Only Joe" is colorfully portrayed by Bert Lytell, and other names of varying importance are filled by Lloyd B. Carleton, Dale Kent, Jessie Arnold, James Sargent, Rita Carlyle, J. Morris Foster, Joan Warner, Ariana Dera, Eugene Williams, George Gull, Donald Campbell and George Spivey.

The sets, designed and executed by Ernest Glover, are a credit to that excellent artist, and contribute much to the successful staging of the production. The music furnished by Paul Finstein's trio was very well done.

Yates.

## Presentations

(Continued from Page 14)  
that have helped make him king pin in this part of town. The number was as crazy as Brower is clever and that's saying a lot. Missions ate it up and demanded more, and got it.

Mal Hertz was at the Wurliizer. Flicker was Fox's "High Society Blues" with Gaynor and Farrell.

### FOX

#### SAN FRANCISCO

(Reviewed May 19)

It's getting to be a habit to write Walt Rosen's overture again topped all else on the menu, but that's what he again did with what another of his originally composed symphonic poems, Rosen and his concert orchestra of 40 pieces used Anton Dvorak's new World Symphony, a stirring composition that had intercolated in it negro spirituals with a male chorus on stage singing the latter in great style. Excellent lighting and scenic effects built the number nicely and there was a heavy return on it. As an appetizer to this Rosen and orchestra with the vocal group did a piece of "Volga Boatman" and it was mighty good.

Fanchon and Marco's "Milky Way" had some excellent talent, especially in Nore and Stone and Lee. This little gag, Nore, packs a punch in her dancing. It is a rare technique that is seldom seen and when she lets loose one of her high kicks or one of her splits you're really seeing some perfect splits and kicks. And Stone and Lee had some very comical bits that were well received, especially when one considers how the Fox receives comedy stuff. But what really was

## Fanchon and Marco

### Route List of "Ideas"

Following is the Fanchon and Marco Ideas route schedule, with the opening dates, all of the current month, in parentheses beside the name of the town:

**PASADENA (25)**  
Colorado Theatre  
Street Views Featured  
And the "Twins": Rita Carter, Emma, Fella, Malloy, Holy Electric Twins  
**LOS ANGELES (25)**  
Low's State  
Bismarck Theatre  
Charles and Mack  
Robert City

**SAN DIEGO (25)**  
Fox Theatre  
"Brunettes" Idea  
McDonald & Edna  
All Ben Hansen's Blushes  
Hirsch Arnold Danes  
**HOLLYWOOD (25)**  
Egyptian Theatre  
"Singles" Idea  
Three State Brothers  
Walter Brachman, Dorothy Neville, Lamberg

**LONG BEACH (25-26)**  
Fox West Coast Theatre  
"Giv' Services" Idea  
Shapiro and O'Neil  
DeQuincy and Stanley  
George Jager  
**PESERO (25-26)**  
"Box of Candy" Idea  
Joan and Edna Hamilton  
Reverie & Lane  
**SAN JOSE, CALIF. (25-26)**  
"Box of Candy" Idea  
Joan and Edna Hamilton  
**SAN FRANCISCO (25)**  
Fox Theatre  
Lucille Page  
80 Good Police  
**OAKLAND (25)**  
Fox Theatre  
"Milky Way" Idea  
Yarnon Stiles  
Salem, Ore. (24-25)  
Eldie Hill  
Frances, Ted and Byron

**PORTLAND, ORE. (25)**  
Broadway Theatre  
"Minstrel" Idea  
Yestine Singer's Midgate  
**SEATTLE, WASH. (25)**  
Fox Theatre  
"Gyp Gypsy" Idea  
Chas Chase  
Frank Ferra and Greta  
Jack Villan and Lila Lorraine  
**SPOKANE, WASH. (25)**  
Fox Street Theatre  
"Changes" Idea  
Dor Baker  
Art Hickey  
**GREAT FALLS, MONT. (24-25)**  
Fox Theatre  
"Corral" Idea  
Maureen & Vincent  
The Royal Ramona  
**MISSOULA, MONT. (27-28)**  
Wilma Theatre  
"Corral" Idea  
(Same Cast as Above)  
**BUTTE, MONT. (28-29)**  
"Broadway Venues" Idea  
Mel Elie and Great York Beauty  
Aerial Bartlett  
Freda Solinsky  
**DENVER, COLO. (22)**  
Zabor Grand  
"Spirits" Idea  
Neal Castagnoli  
Julia Curries  
Up in the Air Girls

**ST. LOUIS, MO. (25)**  
The Fox Theatre  
"Marble" Idea  
The Harlin Trio  
Phillips & Charlie  
George and Henry  
Hector and Hie Gals  
Conlon Theatre  
"Singles" Idea  
Bailey & Barnum  
Vince Sils  
Raymond Bird  
Marilyn & Nore  
MILWAUKEE, WIS. (23)  
"Romantic" Idea  
Dana Carroll  
Paul Olson  
Donnell & Nore  
HARRY HOWARD  
Raymond Bird  
Marilyn & Nore  
BUTLUM, N.Y. (23)  
Lafayette Theatre  
"Marilyn Bound" Idea  
Lloyd & Brie  
Stella Royal

**WORCESTER, MASS. (24)**  
Palace Theatre  
"Overtures" Idea  
Edison & George  
Jack Goldie  
Helen Hie  
**SPRINGFIELD, MASS. (24)**  
"Dances" Idea  
Ed and Morton  
Edison & George  
HARTFORD, CONN. (24)  
"International" Idea  
Markel & Paus  
Mignon Laird  
**NEW HAVEN, CONN. (24)**  
Palace Theatre  
"Topsy" Idea  
Four High Batters  
Betty Lou Webb  
Topsy Carse  
**BRIDGEPORT, CONN. (24)**  
Palace Theatre  
"Dumb Dicks" Idea  
Les Kikors  
Paul Mall  
Hart, Whitcomb, Polly  
WATERBURY, CONN. (25-27)  
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Sylvia Shore and Helen Nore  
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Chas Chase  
Frank Ferra and Greta  
Jack Villan and Lila Lorraine  
**SPOKANE, WASH. (25)**  
Fox Street Theatre  
"Changes" Idea  
Dor Baker  
Art Hickey  
**GREAT FALLS, MONT. (24-25)**  
Fox Theatre  
"Corral" Idea  
Maureen & Vincent  
The Royal Ramona  
**MISSOULA, MONT. (27-28)**  
Wilma Theatre  
"Corral" Idea  
(Same Cast as Above)  
**BUTTE, MONT. (28-29)**  
"Broadway Venues" Idea  
Mel Elie and Great York Beauty  
Aerial Bartlett  
Freda Solinsky  
**DENVER, COLO. (22)**  
Zabor Grand  
"Spirits" Idea  
Neal Castagnoli  
Julia Curries  
Up in the Air Girls

**ST. LOUIS, MO. (25)**  
The Fox Theatre  
"Marble" Idea  
The Harlin Trio  
Phillips & Charlie  
George and Henry  
Hector and Hie Gals  
Conlon Theatre  
"Singles" Idea  
Bailey & Barnum  
Vince Sils  
Raymond Bird  
Marilyn & Nore  
MILWAUKEE, WIS. (23)  
"Romantic" Idea  
Dana Carroll  
Paul Olson  
Donnell & Nore  
HARRY HOWARD  
Raymond Bird  
Marilyn & Nore  
BUTLUM, N.Y. (23)  
Lafayette Theatre  
"Marilyn Bound" Idea  
Lloyd & Brie  
Stella Royal

**WORCESTER, MASS. (24)**  
Palace Theatre  
"Overtures" Idea  
Edison & George  
Jack Goldie  
Helen Hie  
**SPRINGFIELD, MASS. (24)**  
"Dances" Idea  
Ed and Morton  
Edison & George  
HARTFORD, CONN. (24)  
"International" Idea  
Markel & Paus  
Mignon Laird  
**NEW HAVEN, CONN. (24)**  
Palace Theatre  
"Topsy" Idea  
Four High Batters  
Betty Lou Webb  
Topsy Carse  
**BRIDGEPORT, CONN. (24)**  
Palace Theatre  
"Dumb Dicks" Idea  
Les Kikors  
Paul Mall  
Hart, Whitcomb, Polly  
WATERBURY, CONN. (25-27)  
Palace Theatre  
"Romantic" Idea  
Armand & Paves  
Sylvia Shore and Helen Nore  
Joy Brothers  
Hester and Percival

**PORTLAND, ORE. (25)**  
Broadway Theatre  
"Minstrel" Idea  
Yestine Singer's Midgate  
**SEATTLE, WASH. (25)**  
Fox Theatre  
"Gyp Gypsy" Idea  
Chas Chase  
Frank Ferra and Greta  
Jack Villan and Lila Lorraine  
**SPOKANE, WASH. (25)**  
Fox Street Theatre  
"Changes" Idea  
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many times on my records and one that was written especially for me." "Your Eyes Told Me So," said Mr. Stiles evidently had a bad cold.

Stone and Lee on for their comedy stuff and then Nore with her excellent dance work followed. Rather a weak attempt at a "milky way" flash closed the show.

Picture was Edmund Lowe in the character of Louis Beretti in Fox's "Born Reckless." Beck.

**WARDROBE CHIEF**

William House has been appointed in charge of Warner Brothers' wardrobe department. For several years, House was in charge of the wardrobe at the De Mille Studio and later Pathe Studio.

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COMEDY

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SEYMOUR

and

CONCORD

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P. S.—My Sincere Appreciation to Fanchon and Marco, Alice Goodwin, Gae Foster  
and Harry Wallin



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